

Appendix 1: Curriculum Statement for Art and Design

The school believes that art is a vital part of the education of all children. The child's use and understanding of the visual language of art needs to be developed by effective teaching and by a considered sequence of experiences.

Planning

The national curriculum aims to ensure that all pupils:

- produce creative work, exploring their ideas and recording their experiences
- become proficient in drawing, painting and sculpture and other art, craft and design techniques
- evaluate and analyse creative works using the language of art, craft and design
- know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms

We plan for children to experience a broad range of artistic activities each year. The six areas for exploration are drawing, colour, texture, form, printing and pattern. More detail is given in the progression of skills below.

The context for art and design activities is sometimes related to the whole school theme or work in other curriculum subjects, but teachers also plan specific activities to provide opportunities to develop children's skills, knowledge and understanding of art and allow them respond creatively to their experiences and environment. Pupils' creativity, imagination and independent learning are developed through the use of sketchbooks to record observations, explore ideas, analyse the work of other artists and reflect on their own work.

Organisation

Each class has regular art lessons of at least an hour, either on a weekly basis, or on a carousel with Design Technology lessons. Younger children also have more frequent opportunities to explore the use of art materials, for example during child initiated activities. Sometimes longer art sessions are planned, for example as part of 'Take One Picture' week, which is generally held in the Spring Term.

Resources

Each classroom has a stock of art materials and tools, generally stored in a dedicated tray unit, and most classes have a unit for storing paper. They are organised in such a way that they are accessible to pupils, attractive and are maintained in good order. Additional supplies and less frequently used resources are kept centrally in the art cupboard next to the hall, together with boxes of reproductions and photographs organized thematically to be used as stimuli. There are also a number of original art works, reproductions and posters stored in the staff study. Fabrics and sewing materials are kept in the science/DT cupboard in the hall. The school and village environments provide many starting points for art and design work, as do various objects such as rocks and shells that are kept in the science/D&T cupboard and objects from different cultures and eras kept in the staff study. There are a number of books about art and artists in the library, and children and teachers have access to online resources.

The subject leader is responsible for ordering, organising and tidying the central resources.

Health & Safety

All pupils will be taught to use materials, tools and techniques for practical work safely and in accordance with health and safety requirements. All adults working with pupils in art will be made aware of the health and safety implications, will have access to any guidelines used by the school, and will be aware of the school's First Aid policy. Particular care needs to be taken with following:

- Plaster of Paris

Plaster of Paris when mixed with water and left to harden emits heat. No pupils should be allowed to place their hands or any part of their body in the mixture as it hardens. This can cause severe burning. When mixing the plaster with water it is advisable to use a stick rather than the hand, and for those children with skin allergies it is advisable that they should wear Nitrile (non-allergenic) gloves. This process should be used only with adult supervision.

The use of Mod-roc, (plaster impregnated bandage) to construct masks and sculptures may be used under adult supervision. This material is used in thin layers. It is advisable to protect the skin with Vaseline or barrier cream.

- Craft knives, saws and other sharp tools; glue guns

Pupils need to be shown how to use these tools safely to construct with card and wood to make sculptures. This should be with adult supervision, and take into account the age of the children.

Kate Oxley July 2015

| Progression of skills | EYFS | Year 1 | Year 2 | Suggested artists |
|---|---|--|--|--|
| Drawing | -Begin to use a variety of drawing tools | -Extend the variety of drawings tools | - experiment with tools and surfaces | Leonardo Da Vinci, Vincent Van Gogh, Poonac |
| Prints, drawing, jilks, chalk, pastels, ICT software) | - Use drawings to tell a story - Investigate different lines | - Explore different textures - Observe and draw landscapes | - draw a way of recording experiences and feelings | Suggested artists |
| Colour (painting, ink, dye, textiles, pencils, crayon, pastels) | Experimenting with and using primary colours Naming - mixing (not formal) - Learn the names of different tools that bring colour - Use a range of tools to make coloured marks on paper | -name all the colours. - mixing of colours - Find collections of colour - applying colour with a range of tools | - Begin to describe colours by objects - Make as many tones of one colour as possible (using white) - Darken colours without using black - using colour on a large scale | Pollock, Monet, Chagall, Ben Moseley, Van Gogh, |
| Texture (textiles, clay, sand, plaster, stone) | - Handling, manipulating and enjoying using materials - Sensory experience --Simple collages --simple weaving | - weaving - collage - Sort according to specific qualities - how textiles create things | - overlapping and overlaying to create effects - Use large eyed needles – running stitches - Simple appliqué work - Start to explore other simple stitches - collage | Linda Caverley, Molly Williams, William Morris, Gustav Klimt |
| Form (3D work, clay, dough, boxes, wire, paper sculpture, mod roc) | - Handling, feeling, enjoying and manipulating materials - Constructing - Building and destroying -- Shape and model | - Construct - Use materials to make known objects for a purpose - Carve -Pinch and roll coils and slabs using a modelling media. - Make simple joins | - Awareness of natural and man-made forms - Expression of personal experiences and ideas - to shape and form from direct observation (malleable and rigid materials) - decorative techniques - Replicate patterns and textures in a 3-D form - work and that of other sculptors | Henry Moore, Barbara Hepworth, Andy Goldsworthy, |
| Printing (found materials, fruit/veg, wood blocks, press print, lino, string) | - Rubbings - Print with variety of objects - Print with block colours | - Create patterns - Develop impressed images - Relief printing | - Print with a growing range of objects - Identify the different forms printing takes | Picasso, Dan Mather, Andy Warhol |
| Pattern (paint, pencil, textiles, clay, printing) | - repeating patterns - irregular painting patterns - Simple symmetry | - Awareness and discussion of patterns - repeating patterns - symmetry | - Experiment by arranging, folding, repeating, overlapping, regular and irregular patterning - natural and manmade patterns - Discuss regular and irregular | Joan Miro, Bridget Riley, Escher, Paul Klee, |

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| Drawing (pencil, charcoal, inks, chalk, pastels, ICT software) | <ul style="list-style-type: none"> - Experiment with the potential of various pencils - close observation - Draw both the positive and negative shapes - initial sketches as a preparation for painting - accurate drawings of people – particularly faces | <ul style="list-style-type: none"> - Identify and draw the effect of light - scale and proportion -accurate drawings of whole people including proportion and placement - Work on a variety of scales - computer generated drawings | <ul style="list-style-type: none"> -effect of light on objects and people from different directions - interpret the texture of a surface -produce increasingly accurate drawings of people - concept of perspective | <ul style="list-style-type: none"> -effect of light on objects and people from different directions - interpret the texture of a surface -produce increasingly accurate drawings of people - concept of perspective | Leonardo Da Vinci, Vincent Van Gogh, Poonac |
| Colour (painting, ink, dye, textiles, pencils, crayon, pastels) | <ul style="list-style-type: none"> - colour mixing - Make colour wheels -Introduce different types of brushes - techniques- apply colour using dotting, scratching, splashing | <ul style="list-style-type: none"> - colour mixing and matching; tint, tone, shade - observe colours - suitable equipment for the task - colour to reflect mood | <ul style="list-style-type: none"> - hue, tint, tone, shades and mood - explore the use of texture in colour - colour for purposes | <ul style="list-style-type: none"> - hue, tint, tone, shades and mood - explore the use of texture in colour - colour for purposes -colour to express feelings | Pollock, Monet, Chagall, Ben Moseley, Van Gogh, |
| Texture (textiles, clay, sand, plaster, stone) | <ul style="list-style-type: none"> - Use smaller eyed needles and finer threads - weaving - Tie dying, batik | <ul style="list-style-type: none"> - Use a wider variety of stitches - observation and design of textural art - experimenting with creating mood, feeling, movement- -compare different fabrics | <ul style="list-style-type: none"> - use stories, music, poems as stimuli - Select and use materials -embellish work -fabric making -artists using textiles | <ul style="list-style-type: none"> - Develops experience in embellishing - Applies knowledge of different techniques to express feelings - Work collaboratively on a larger scale | Linda Caverley, Molly Williams, William Morris, Gustav Klimt |
| Form (3D work, clay, dough, boxes, wire, paper sculpture, mod roc) | <ul style="list-style-type: none"> - Shape, form, model and construct (malleable and rigid materials) - Plan and develop -understanding of different adhesives and methods of construction -aesthetics | <ul style="list-style-type: none"> - Plan and develop - Experience surface patterns / textures - Discuss own work and work of other sculptors - analyse and interpret natural and manmade forms of construction | <ul style="list-style-type: none"> - plan and develop ideas - Shape, form, model and join - observation or imagination - properties of media - Discuss and evaluate own work and that of other sculptors | <ul style="list-style-type: none"> - plan and develop ideas - Shape, form, model and join - observation or imagination - properties of media - Discuss and evaluate own work and that of other sculptors | Henry Moore, Barbara Hepworth, Andy Goldsworthy, |
| Printing (found materials, fruit/veg, wood blocks, press print, lino, string) | <ul style="list-style-type: none"> - relief and impressed printing - recording textures/patterns - monoprinting - colour mixing through overlapping colour prints | <ul style="list-style-type: none"> - Use sketchbook for recording textures/patterns -Interpret environmental and manmade patterns - modify and adapt print | <ul style="list-style-type: none"> - combining prints - design prints - make connections - discuss and evaluate own work and that of others | <ul style="list-style-type: none"> - Builds up drawings and images of whole or parts of items using various techniques - Screen printing -Explore printing techniques used by various artists | Picasso, Dan Mather, Andy Warhol |
| Pattern (paint, pencil, textiles, clay, printing) | <ul style="list-style-type: none"> -pattern in the environment - symmetry - using ICT - make patterns on a range of surfaces | <ul style="list-style-type: none"> - Explore environmental and manmade patterns - tessellation | <ul style="list-style-type: none"> - Create own abstract pattern to reflect personal experiences and expression - create pattern for purposes | <ul style="list-style-type: none"> Create own abstract pattern to reflect personal experiences and expression - create pattern for purposes | Joan Miro, Bridget Riley, Escher, Paul Klee, |